Wm Portington Esqr. Mr Carpenter in ye office of his Ma^ts buildings, who served in ye place 40 yeeres & departed this life ye 28 of March 1628, being aged 81 yeeres, who was a well trisher in this Societie, this being ye gift of Mathew Bankes who served him 14 yeeres, & is at this present M^r of the said Co'pany Aug. 19. 1637.

This Picture of John Scott Esqr. Carpenter and Carrage Maker to the Offic of Ordnance In the Reigne of King Charles the 2d Was Placed Here By his Apprentic Matthew Bancks Esqr. Master Carpenter to his Maje and Master of This Company this present yeare: 1698.

differences occurred between the Carpenters' Company and the Joiners' Company, and articles were drawn up by a committee describing minutely the several branches of trade to be pursued by each. At the end of that century the feud was renewed, but the companies nevertheless united to prevent the incorporation of the sawyers, and succeeded in their opposition. In 1654, the company, by direction of the Court of Aldermen, reported on the means of preventing the firing of buildings, wherein timber was laid too near the fire in chimneys; and in 1655 they gave the Lord Mayor recommendations for reducing the wages of labourers and workmen. These were as follows:—

1. That labourers take for wages 16d. a-day only.

2. That sawyers take only for sawing of timber as followeth. For oak by the hundred 2s. 8d., for elme by the hundred 2s. 6d., for fir by the hundred 2s. 4d., and for sawing of deal boards, 2s. 4d. a dozen only.

3. That "sufficient" carpenters take but 2s. 6d. a-day for wages at the most.

Soon after the great fire of 1666, Parliament passed an "Act for Rebuilding the City of London," in which it was enacted that the outsides of all buildings in and about the city should be made of brick or stone.

Surveyors were to be appointed by the city to carry the Act into execution, and severe penalties were imposed on persons building contrary to it,—thus superseding the Carpenters' Company in more ways than one. The Act also gave permission for carpenters and others not freemen of the city to enjoy the privileges of working as if they had been apprenticed for seven years; and all who should actually work in rebuilding the city for seven years had liberty to work at their trades for the rest of their lives as freemen. The company strove against this, but ineffectually; and although they still claimed right of search, their power was in reality gone. The natural course of events led to the abandonment of pageantry and pomp, and they found their only remaining but very important duty was, to cultivate social and kindly feelings, and to supply the wants of their poorer brethren.

Mr. Jupp has performed his self-imposed task with care and ability, and has added a very interesting volume to the library of the antiquary and the historical student.

ON THE IMPORTANCE OF A KNOWLEDGE AND OBSERVANCE OF THE PRINCIPLES OF ART BY DESIGNERS.

THE importance to designers of a knowledge of the ruling principles of the arts of design is so obvious, that it may appear almost superfluous to urge the necessity of understanding and observing them. Never, certainly, in this country, has so much attention been paid to the study of *style* as at the present time. In architecture, the principles of construction and adornment of Pagan and Christian temples have been investigated by both professional and amateur students; and if some architects of eminence in our own day are apt to regard the 'letter' of detail more than the 'spirit' of the *ensemble*, in their imitation of the classic and Gothic styles, such solecisms as Inigo Jones committed, when he stuck up a Corinthian portico before the old cathedral of St. Paul,—and Wren, when he reared the western towers of Westminster Abbey, would not now be tolerated. Yet there still remains much to be done in developing, defining, and enforcing the fundamental principles which should regulate every branch of design, as well as every style of art,—principles of taste, rationally deduced from scientific data, and regulated by the refined perception of fitness and congruity,—of utility and beauty.

An accurate imitation of style is often mistaken for observance of the principles of art; but style is only a special part of a general comprehensive whole. By studying the principles of Greek or Christian architecture and ornament, one may imitate these styles to admiration; but something more is required in order to invent. It then becomes necessary to investigate, understand, and act upon those broad fundamental principles which form the basis of all art, and apply equally to every style, past, present, or to come; for without a due observance of principles, ingenuity becomes perverted, invention runs wild, and then the types of past ages must be moulds in which alone the ever active mind of genius can pour forth its ideas with the certainty of their assuming shapes of beauty and dignity.

Two distinct movements, in opposite directions, are now observable in the world of art: the one is retrograde, the other progressive. The retrograde movement, however, is a far greater stride in point of science and taste, because it has the lights of the antique world and the miscalled "dark ages" to guide it; while the progressive movement, having no chart of principles to direct its onward course, is devious as that of a traveller on a trackless desert without a guide, or a ship at sea without rudder or compass.

No wonder that those who reverence the monuments of antiquity that time has spared, and who have refined their taste by the study of those noble works of art, should be reluctant to leave "standing on the ancient ways," when they see the puerile absurdities and extravagant incongruities perpetrated by adventurous spirits in search of novelty.

But art cannot stand still: it must move either backward in the old tracks, or forward in new. The vitality and strength of genius consists in its originating faculty. Our greatest poet, Shakspeare, whose fecundity of invention is equal to the truth and vitality of his creations, is an instance of a writer forming a new style of the drama: his departures from prescribed forms caused his crabbed contemporary, Ben Jonson, to say that Shakspeare wanted art; but we have come to discover, by the test of experience, that he was as great in the knowledge of his art as in the exercise of his imagination. So of the latest grand style of architecture, the Pointed English, or as it was nicknamed by the copyists of the debased classic style, the Gothic; and which even Wren called "crinkle-crankle," we have but recently come to appreciate the scientific daring shown in its construction, the infinite variety and beauty of its forms and ornaments, and its picturesque effects of light and shadow. This style was the growth of the English mind, elevated by the Christian faith, and it was in every point truly national: suited to the nature of our climate, to the forms of worship and habits of the period, and to the varied requisitions of domestic life as well as conventual, characterized by utility and fitness in plan and elevation, its adaptability is no less remarkable than the majestic grandeur of its masses, the sublime elevation of its spires, and the infinite richness and elegance of its details.

Yet neither Shakspearian drama nor pointed architecture, both English as they are, and alike admirable for the union of grandeur with beauty, of elegance with variety, should confine our poets and architects to the imitation of these glorious forms. The spirit of every age should impress the products of that age; and it is the privilege of genius alone to stamp the image of greatness and a character of originality upon the art of a period. But genius cannot adequately fulfil its mission unless it be unfettered by prescription and precedent; it must be free to strike out its own course, neither restricted to a prescribed track, nor

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